

**HELMUT BRAUSS  
IN RECITAL**

**Sunday, February 11, 1990  
at 8 pm**

**Convocation Hall, Arts Building  
University of Alberta**

**PRESS Release**



**Department of Music  
University of Alberta**

## **Helmut Brauss**

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer he developed a deep affinity to the great European interpretative tradition. It naturally follows, that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestras and radio broadcasts throughout central Europe, the British Isles, Scandinavia, USA, Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian.

Professor Helmut Brauss teaches piano and chamber music in the Department of Music at the University of Alberta.



In January, 1989, Helmut Brauss presented an all Beethoven recital to enthusiastic audiences in Edmonton as well as quite a number of other cities in Canada. Beethoven is still in the center of his present artistic activities and will again be the special focus in the program of his forthcoming recital, which will comprise four contrasting sonatas, combining two lesser known works with two very popular ones.

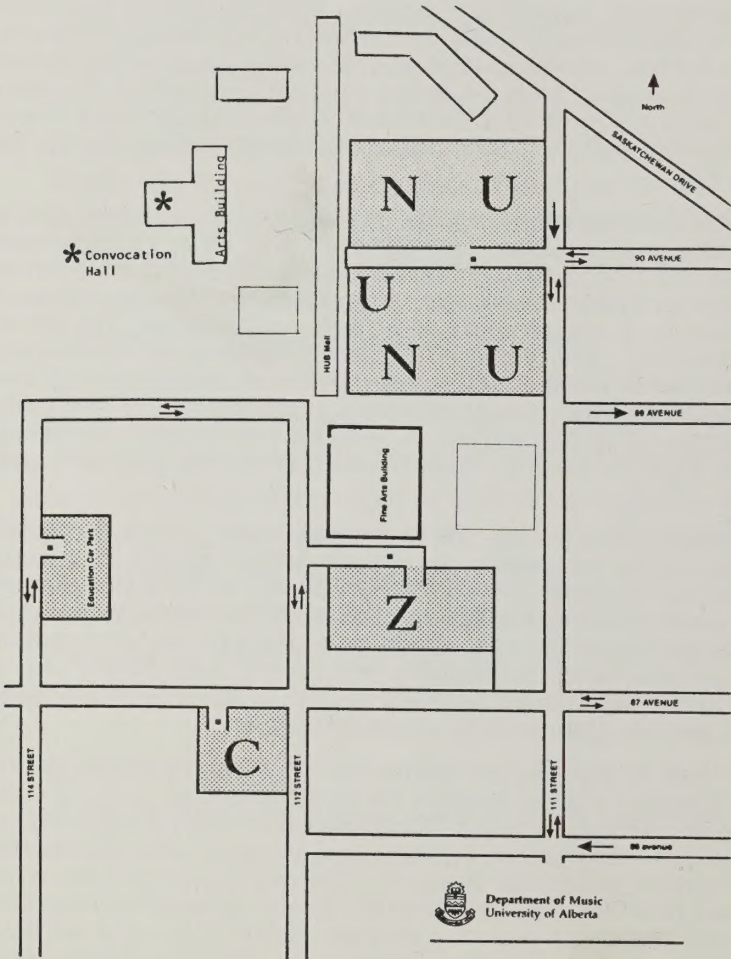
The program begins with the **Sonata op.31,1 in G-major**, the first of a group of three in which Beethoven, according to his own comments, is exploring new musical ideas and expanding conventional compositional forms, thereby beginning a process of transformation which was to continue up to his most esoteric late sonatas. Although formally quite conventional, this meticulously crafted 3-movement sonata displays powerful boyancy in the first, humorous elegance in the second and joyful jubilation in the third movement. Here we have a wonderful example for the often underestimated *joie de vivre* of the master, which is actually more prevalent in his works, than the heroic gloominess usually associated with his name and fate.

The **Sonate Characteristique op.81a, the Les Adieux** will conclude the first half of the program. Beethoven wrote this work under the impression of the departure of Erzherzog Rudolf from Vienna. Similar to the Pastoral Symphony, this work would be called a psychogram of the inner states of mind created by the experiences of the *Lebewohl* (farewell), the *Abwesenheit* (absence) and the *Wiedersehen* (returning) as represented through musical symbolism in the three movements of the sonata. However, this symbolism not only incorporates psychological, but also musical descriptions of certain scenes, in particular the *running* and *waving* figurations in the transition to the last movement. This is program music at its best.

The 2-movement **Sonata op. 78 in F-sharp major**, which Beethoven ranked among his best works, is relatively seldom played. It already points towards the period of sublimation, certainly in the first movement with its intense lyricisms and intimate beauty. In the contrasting second movement Beethoven seems to enjoy an equilibristic play with characteristic figurations, which are *bubbling* with life in a most brilliant way. It seems, that the listener is left to create his own synthesis after the thesis of the first and the antithesis of the second movement.

The final work of the program will be the towering **Waldstein Sonata op.53 in C-major**. If one considers the Appassionata as the apotheosis of Beethoven's Dionysian nature, the **Waldstein** certainly is reflecting the Apollonian side. Its immense architecture is designed with unbelievable clarity of texture and formal structure. The vast proportions seem extremely well balanced, especially after Beethoven replaced the expanded original slow movement (now the *Andante Favori*) by a rather mystical *Introduzione* to the last movement. Since the technical demands are considerable, the **Waldstein** is considered not only a musical, but also a pianistic masterpiece.

Admission to this recital is free of charge. Ample parking is available in N, U or Z parking lots at no charge on Sunday evenings.



Parking zones